Analysis of some Metaphorical Expressions Employed in Dickens' Hard Times and their Significance to his Style

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Abstract

This paper attempts to analyze the metaphorical expressoins used by Charles Dickens in his distinct novel Hard Times. The core of any metaphorical expression lies in abstract conceptual, connotative and symbolic terms which commit the readers to encipher such expressions and grasp the intended meaning behind each metaphorical expression. Metaphors are prominent linguistic devices which are deeply embedded in linguistic and literary expressions to enforce the suggestive meanings and symbolic meanings of such expressions. Metaphors are value-laden but socially conditioned.

To understand the metaphorical expressions, one must explore their component elements including the target and domain areas and map their meanings as such to be interpreted according to the context of situation in which the metaphorical expression is uttered. This, in fact, is a significant factor in analyzing such expressions and grasping their intended meanings.

مستخلص البحث

يحاول هذا البحث تحليل التعابير المجازية التي يستخدمها تشارلس دكنز في روايته المميزة (أوقات عصيبة). فان كل تعبير مجازي يحمل في طياته أفكارًا إيحائية ورمزية والتي تلقي على عاتق الُقّراء مهمة الوصول إلى المعنى المقصود لكل تعبير مجازي. فالمجاز وسيلة ملبدة بتعابير لغوية وأدبية التي تعزز الإحيائية والرمزية إلا أن هذه المجازات دائما ما تكون مُحمّلة القيمة ولكنها محبذة اجتماعيا.

لفهم التعابير المجازية، ينبغي سبر أغوار مكونات هذه المجازات متضمنة عنصري الهدف والحقل للوصول إلى معانيها وتحليلها وفقا لسياق الحال الذي يستخدم فيه التعبير المجازي. فهذا بعينه يعتبر عاملاً مهمًا في تحليل مثل هذه التعابير وأدراك معانيها المقصودة.

Introduction

It is prima facia that metaphor is pertinent to every aspect of life-especially in the human communications and discourses in that it is widely used in the narrative and political discourses. The most powerful forms of metaphors are found in metonymies, synechdochies, similies, idiomatic expressions, and proverbs. Metaphors are both linguistic and literary tools which are envisaged by linguistic expressions to facilitate the reference to symbolic meaning and certain connotations being negative or postive. Thus, such expressions support the style of Dickens in Hard Times whose style is distinguished with brevity, wit, and irony. Such expressions bring about semantic change, extension, shift and transference which enforce his language. Dickens sometimes uses a phrase which bears different meanings or can be interpreted in different ways; therefore, it is necessary to find a suitable model to analyze such expressions. As a result, Larson`s Model ( 1984 ) of analyzing metaphors and Leech`s Model (1969) of classifying metaphors are adopted. In analyzing metaphors four elements are required including topic, image, point of similarity and non-figurative meaning in addition to the context of situation in which such expressions are uttered because it helps in reaching the intended meanings or at least the most appropriate interpretations. Moreover, the metaphorical expressions along with

metonymy, synechdoche and simile are modeled according to Leech`s Model (1969).(22) metaphorical expressions were selected from the novel Hard Times from the text Macmillan Students' Novels (1983) as samples for the purpose of analysis.

1. Status and Nature of Metaphor

Metaphors are a popular means of simplifying complex concepts. They enable us to make sense of abstract concepts by drawing parallels to concepts that are more easily accessible to us (Fetzer and Gerda, 2007: 73).

However, a metaphor consists of two subjects, the target domain and the source domain. In the metaphor below:

(1) Man is a wolf

the word 'man' represents the target domain and the word 'wolf' represents the source domain. Through this metaphor, opinions shared by the members of our speech community about the nature of wolves determine our view of man (Ibid).

Lakoff and Johnson (as cited in Ibid), on the other hand, distinguish between two levels of metaphor: metaphorical concepts that exist on the cognitive level, and metaphorical statements, i.e., linguistics serves realizations on the surface level. Fromkin et al (2003: 204) ensure that if metaphors are interpreted literally, they may appear anomalous. The example below:

(2) Walls have ears

shows that this sentence is certainly anomalous but it can be interpreted as meaning "you can be overhead even when you think nobody is listening". In some sense, the sentence is ambiguous but the literal meaning is so unlikely that listeners use their imagination for another interpretation. They (Ibid: 205) emphasize that to interpret metaphors, one needs to understand both the literal meaning and facts about the world. Therefore, to understand the metaphor:

(3) Time is money

it is necessary to know that in our society, one is often paid according to the number of hours or days he worked. In fact, 'time' , which is an abstract concept, is the subject of multiple metaphors. Thus, people today may say ***we save time***, ***we waste time***, ***we manage time***, etc.

1. 1 Types of Metaphor

Metaphors are divided into types according to the relation of meaning between literal and figurative senses. Nevertheless, certain types of semantic connection have been traditionally recognized as more important than others. Thus, Leech (1969: 158) classifies metaphors into:

(1) **The Concretive Metaphor** which attributes characteristics or physical existence to an abstraction. For example, ' the pain of separation ', ' the light of learning ' and ' room for negotiation '.

(2) **The Animistic Metaphor** which attributes characteristics to the inanimate including instances such as ' an angry sky ' and ' the shoulder of the hill '.

(3) **The Humanizing (Anthropomorphic) Metaphor** which attributes characteristics of humanity to what is not human including instances such as ' this friendly river ' and ' laughing valley '.

(4) **The Synaethetic Metaphor** which transfers meaning from one domain of sensory perception to another including instances ' warm color ' and ' louder perfume '.

Lakoff and Johnson (as cited in Fetzer and Gerda, 2007: 73) differentiate between three main types of metaphors: (1) Orientational metaphors with a spatial orientation, (2) Ontological metaphors in which abstract concepts such as events, activities, emotions or ideas are experienced in terms of concrete entities, substances, containers or persons, and (3) structural or conceptual metaphors.

1. 2 Metaphorical Transference

In many cases the shift of meaning operates through a metaphor in the sense that the new meaning of the word is a metaphorical extension of its old meaning. The word ' bitter ' for example, is derived from the Germanic word 'bitan' which meant 'bite'. The sense of biting was later transferred metaphorically to the word bitter in taste, he says in that metaphorical sense that item of food bites him when he eats it (Thakur, 2000: 235).

Gramley and Kurt (1992: 32) state that metaphor usually involves deletion and / or addition of meaning elements or semantic features. The word 'mafia', for instance, is no longer restricted to the meaning element (organized crime) and now is applied to any group that exerts an apparently sinister influence. Also, when the word 'dove' is applied to a politician, the meaning element ' peaceful ' stays, but the feature animal is replaced by human. Larson (2002: 54) discusses the issue of the metaphorical use of the verb ' flow ' for money is so common that can be considered a lexicalized meaning variant in addition to the literal meaning variants are terms like ' mouse ' for a computer and ' light ' in a light meat.

2. Metonymy: Association Relationship

Metonymy is defined by Yule (2007: 108) as " it is another type of relationship between words which is based on a close connection in everyday ". Also, metonymy is based on a container-content relation or a whole part relation, or a representative-symbol relationship. So, let us consider the following example:

(4) He drank the whole bottle.

this example means that he drank the liquid, not the glass object Hurford et al (2007:338) point out that metonymy is a kind of non-literal language in which one entity is used to refer to another entity that is associated with it in some way. In other words, metonymic concepts allow us to conceptualize one thing by means of its relation to something. Hence, consider the following:

(5) The ham sandwich in the next booth is waiting for his bill.

The question which should be raised here is that how can one understand this sentence? Clearly, one cannot interpret it literally, since one is not implying that an actual sandwich is waiting to get its bill. Such an interpretation would lead to an anomaly. So that, one may understand that it means that the person who ordered the ham sandwich is waiting for his bill. In particular context in which this sentence would be uttered, presumably a café or restaurant, the person uttering the sentence would know that there was a close relationship between the thing ordered and the person who ordered it. Since this relationship is so obvious in the context, it is permissible to refer to the person by what he ordered. Actually, this might be the preferred way of referring to the person because the people who wait on customers in a dinner typically do not learn the names of their customers ordered (Ibid).

3. Synecdoche: Meaning Transference

Synecdoche is a form of metaphor in which the part mentioned signifies the whole. A good synecdoche is based on an important part of the whole, the part most directly associated with the subject under discussion (Abrams, 1996: 195). Let us consider the following example:

(6) The factory employed 500 hands.

it shows that the word 'hands' is a synecdoche for persons or workers. Therefore, without resorting to synecdoche, one can say:

(**7) The factory employed 500 workers.**

This example, actually, proves that synecdoche is a type of metaphor and even it represents a way of meaning shift.

Thakur (2000: 234) indicates that the primary meaning of the word 'hand', for example, is "the extremely of the arm including the palm and the fingers". Over the years, this word has developed a number of secondary meanings, one of the secondary meanings being a person, an individual man or woman. Therefore, let us consider the following couple of sentences:

The hand that rocks the cradle rules the world.
The devil finds work for idle hands to do.

As it is clear that the word 'hand' in both sentences refer to persons (Ibid).

4. Personification

Personification is another common type of ontological metaphor that allows us to impute various kinds of human qualities to non-human entities. Personification is viewed by Hurford et al (2007: 337) as a particular subtype of ontological metaphor in which abstract entity is construed as though it were a physical object which is then further specified as being a person. Below are some examples of personification:

(8) That theory explains everything you need about metaphor

literally speaking, a theory cannot explain anything, it is only the human being who can explain. Another example:
(9) Cancer finally caught up with him

the word 'cancer' is given the attributes of a human being when the verb following the word 'cancer', 'caught up' is used. However, conceiving such non-human entities as a theory, and 'cancer' as though they are human entities enable us to attribute motivations and characteristics to them that would not be possible without personification.

5. Characteristics of Dickens' Style

The novel of Hard Times dramatizes the life in the Victorian Age when the Industrial Revolution was emerged. It tells the suffereings of the Working-class people who were oppressed by the High-class people. As it tackles all the social problems, suffereings and bad behaviours practised by the community of England upon emerging the Industrial Revolution which impacted on the English people in the sense that new concepts were appeared like the Utilitarianism and the Paradoxical Age.
However, it is clear that Dickens used the language more effectively. He adopted a remarkable style through which he used the language to achieve his purposes, it was an individual quality that was proved by Wales (1989: 1) who ensured that " style is the man himself ". Words were the tools of the writer in the sense that he used a great deal of words with suggestive metaphorical meanings. So that. Any reader might recogniize the skill and ingenuity with which words were used. He enriched Hard Times with exciting and vocative imagery, for example, at the beginning of Chapter Five (Book 1), he tells us about ' the interminable serpents of smoke'which pour from the factory chimneys. The word 'serpent ' brings to our mind an evil and unpleasant animal, and smoke becomes more than just smoke. It becomes a symbol of all that is bad in the Industrial Revolution. Dickens is distinguished by having a fine use of language with exuberant and vital style. This type of style is full of metaphorical expressions which the writer uses to grab the reader`s attention to a given idea that he wants to send it as a message. Hence, he sometimes groups his words into phrases of striking aptness and effect. On the other hand, Dickens is fond of symbols. Thus, if might be said that Sissy is a symbol of loving-kindness, and warm-heartedness, while, Bounderby is a symbol of hypocricy, arrogance, and cruel.

6. The Connotative Meanings of Characters' Names

Connotative meaning refers to the meaning which is not referential but associated, subjective and affective. This kind of meaning being personal, may or may not be shared by the community at large. For example, the denotative meaning of the word 'dog' in English is straightforward and common property. The connotations vary from person to person, extending no doubt from servile dedication to the well-being of the species to utter abhorrence and from society to society. So that, the connotations of the word 'kelb' for Arabs are likely to be more negative than those for dog for English-speakers, even though the denotation of the two words is identical (Bell, 1997: 99). Consequently, Dickens uses names of characters in order to make the reader judge from the beginning, whether the character in question is good or bad or having a bad role or a good role. Below is a table which shows the metaphorical meaning and the connotation of some names of characters and chapters used in this novel:

No.	Names	Literal Meaning	Metaphorical Meaning	Connotation

1.	Sowing (Book 1)	Planting something	Starting with bad principle	Negative
2.	Reaping (Book 2)	Harvesting	Getting the bad results for the bad principle	Negative
3.	Garnering (Book 3)	Storing the seeds in one place	Doing bad is rewarded badly	Negative
4.	Murdering the Innocents (Chapter 1: Book 1)	Killing the pupils at Gradgrind's school	Teaching them the wrong principle	Negative
5.	Bounderby (Character)	Shackler of the workers	Shylock	Negative
6.	Blackpool (Character)	A pool which contains black water	Having bad life	Negative
7.	Gradgrind (Character)	Pupils` Blender	Destroying the pupils` thoughts	Negative
8.	Whelp (Character)	Tom is a little dog	Cunning	Negative
9.	Sissy	Flower	Good	positive
10.	Mchouckmchild (Character)	Pupil`s suffocater	Knowledge bounder	Negative
11.	Gunpowder (Book 2: Chapter 7)	The ammo	Shooting	Negative
12.	Explosion	Bomb explosion	Crisis happening	Negative
13.	Whelp-hunting (Book 3: Chapter 7)	Hunting the little dog	Failure of Tom	Negative

Table (1)

Connotations of Names Employed in Hard Times

7. Model of Analyzing Metaphor

The present study is basically furnished to analyze metaphor and simile throughout taking different figurative expressions used by Dickens in his novel Hard Times. The process of analyzing such figurative expressions is based on Larson's Model (1984: 248) where he divides each metaphor or simile into four parts:

1. Topic
2. Image
3. Point of Similarity
4. Non figurative meaning

To analyze metaphors or similes, it is very helpful to write out the propositions which are basic to comparison. After getting the prepositions of each part, there is an interpretation according to the context of situation of the events of the novel whose role is very important in grasping the intended meaning of such figurative expressions. Consider the following metaphor taken from Larson (Ibid) through which Larson applied his model to it:

<u>The righteous judge will give you the crown of life.</u>

<u>Topic</u>: God who judges righteously
<u>Image</u>: officials
<u>Point of Similarity</u>: receive a reward for doing well
<u>Non figurative meaning</u>: will give you eternal life.

8. Analysis of Metaphor and other Trope

Different metaphors, personifications, metonymies and synchdoches, taken from Hard Times, are analyzed through Larson's Model (1984):

(1). **<u>He seemed a kind of cannon loaded to the muzzle with facts</u> (P. 2).**

<u>Topic</u>: Gradgrind
<u>Image</u>: cannon
<u>Point of Similarity</u>: fully loaded
<u>Non figurative meaning</u>: Gradgrind is a man of facts

<u>Interpretation According to the Context of Situation</u>

Since Gradgrind believes in facts and teaches his pupils just facts in this metaphor he is compared to a cannon which is full of ammunition which is ready to fire. Therefore, Gradgrind is full of facts and speaks and teaches just facts.

2). **A special contrast as everyman was <u>in the forest of looms</u> (P.4)**

Topic: multiplicity of looms
Image: forest
Point of Similarity: looms are many just the trees in the forest
Non figurative meaning: The town has many looms

Interpretation According to the Context of Situation

The word 'forest' is used metaphorically to indicate the image that the forest is full of infinite number of trees. This image envisages that the intended meaning which lies behind this metaphor is to say that Coketown has so many looms just like the forest which has so many trees.

(3). A big-loudman, with a stare, and metallic laugh (P. 12)

Topic: laugh
Image: metal
Point of Similarity: untrue feelings of Bounderby`s heart
Non figurative meaning: the laugh does not express his real feelings

Interpretation According to the Context of Situation

This metaphoric expression, in fact, shows that Bounderby is a tough man proving that Bounderby is a hard-hearted person and this is indicated by his metallic laugh through which one can recognize the personality of the character concerning his emotions, or feelings.

(4). A man made out of coarse material, which seemed to have been stretched to make so much of him (P. 18).

Topic: Bounderby
Image: made of coarse material
Point of Similarity: bad personality
Non figurative meaning: Bounderby is bad

Interpretation According to the Context of Situation

As it is clear that Bounderby is described as being made of coarse material which represents the whole of his body. The intended meaning behind this metaphor is that Bounderby is a bad person and this is dramatized through his bad treatment with the poor worker Stephen Blackpool.

(5) It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled (P. 19).

Topic: town
Image: serpent
Point of Similarity: danger
Non figurative meaning: it is a dangerous city

Interpretation According to the Context of Situation

The above four parts indicate that the Coketown is dangerous, it is compared to the smoke of chimneys, to serpents which come out like trailed smoke in the form of serpents. To recapitulate, Coketown is compared to dangerous serpents.

(6). <u>And vast piles of building full of windows where there was a rattling and trembling all day long</u>. (P. 19).

<u>Topic</u>: windows
<u>Image</u>: the windows are rattling and trembling.
<u>Point of Similarity</u>:. The windows rattle and tremble as the man rattles and trembles
<u>Non figurative meaning</u>: The windows suffer from the hard atmosphere of Coketown.

<u>Interpretation According to the Context of Situation</u>

This expression enhances that the word 'window' is personified for they were given human features such as 'rattling' and 'trembling' and these words are only used to describe the person who suffers from such a state. However, the above figurative expression proves that it is not only the inhabitants who suffer from the hard times of Coketown but also the walls, windows and streets do so.

(7) Where the piston of the steam-engine worked monotonously up and down, <u>like the head of an elephant in a state of melancholy madness</u> (P. 19).

<u>Topic</u>: Coketown`s engines
<u>Image</u>: A mad head of elephant
<u>Point of Similarity</u>: Crashing anybody in a mad way
<u>Non figurative meaning</u>: Coketown may destroy its people due to the hard atmosphere.

<u>Interpretation According to the Context of Situation</u>

This simile indicates that the people of Coketown are destroyed because they work all the day like the piston which moves up and down but, in return, they get little wages.

(8) and note how few of them the barbarous jangling bells <u>that were driving the sick and nervous mad</u> (P. 20)

<u>Topic</u>: Bells
<u>Image</u>: Driving the sick and nervous mad
<u>Point of Similarity</u>: The bells have very noisy sounds..
<u>Non figurative meaning</u>: The bells they ring make the people nervous.

<u>Interpretation According to the Context of Situation</u>

Coketown`s streets have jingling bells; therefore, when they ring, they disturb the inhabitants. If someone is sick, these bells will increase his disease or if someone is nervous of something, these bells will increase his state of being panic.

(9) Stephen looked older, but he had had a hard life. It is said that every life has <u>its roses and thorns</u> (P.56).

<u>Topic</u>: Stephen's life
<u>Image</u>: His life has its roses and thorns
<u>Point of Similarity</u>: Roses represent the good aspect of life, while thorns represent the bad aspect of life.
<u>Non figurative meaning</u>: Stephen's life has good and bad days.

<u>Interpretation According to the Context of Situation</u>

It is clear from this equation "….has its roses and thorns " that Stephen's life has good days and bad days. As the first sentence makes sure that he had a hard life due to the bad treatment of his employer Bounderby and he is tired in the sense that he looked older.

(10) <u>Where the clouds were sailing fast and wildly</u> (P. 59).

<u>Topic</u>: clouds
<u>Image</u>: sailing in the sky
<u>Point of Similarity</u>: The clouds sail as the ships sail in the sea.
<u>Non figurative meaning</u>: The clouds move fast and wildly.

<u>Interpretation According to the Context of Situation</u>

This metaphor depicts the situation of Blackpool because he is in love with Rachael and mentally obsessed with her. Therefore, when he walks home ward he is just like the clouds which sail fast and widely. So that he moves in the streets fast with absent-minded status.

(11) <u>Before pale morning showed the monstrous serpents of trailing themselves over Coketown</u>. (P.61).

<u>Topic</u>: smoke
<u>Image</u>: monstrous serpents
<u>Point of Similarity</u>: both smoke and serpents trail when uprising
<u>Non figurative meaning</u>: Coketown is scary

<u>Interpretation According to the Context of Situation</u>

Coketown has many chimneys from which the smoke gets out in the shape of serpents when they move. So that, the smoke of chimneys is compared to the serpents when they move which is, in return, a reference to fear and danger. On the other hand, the phrase 'before pale morning ' proves that the word morning is personified because the adjective 'pale' is only used with human beings.

(12) <u>So many hundreds hands in this mill</u>. (P. 61).

<u>Topic</u>: Hands
<u>Image</u>: workers
<u>Point of Similarity</u>:. 'Hands' as part of the human body.
<u>Non figurative meaning</u>: Workers in the mill.

<u>Interpretation According to the Context of Situation</u>

The word 'hands' is a part which stands for the whole, i-e., when someone says 'hands', he means 'men' or 'workers'. However, this phenomenon is called metonymy. Dickens always uses the term 'hands' in different occasions. So that, in this context of situation, the word 'hands' refers to the workers who work in the mill.

(13) <u>and all the melancholy-mad elephants polished and oiled up for</u> <u>the day's monotomy</u> (P. 61).

<u>Topic</u>: Machines
<u>Image</u>: Melancholy-mad elephants
<u>Point of Similarity</u>: The machines` action is like the mad elephants.
<u>Non figurative meaning</u>: The machines work strongly.

<u>Interpretation According to the Context of Situation</u>

The statement above clarifies that the machines in Coketown are always at work and they work monotonously. They are polished and oiled up to work next day. The movement of machines reminds the reader of the elephants which get panic when moving their heads up and down.

(14) <u>with a loud, short laugh</u> (P. 64)

<u>Topic</u>: laugh
<u>Image</u>: Sarcasm
<u>Point of Similarity</u>: the short laugh expressing ironic appearance
<u>Non figurative meaning</u>: Bounderby is sarcasing.
<u>Interpretation According to the Context of Situation</u>

Again, Dickens resorts to the way of describing Bounderby when he describes his appearance or simile or laugh in term of metal or size. Hence, he uses the phrases "with a loud, short laugh", indicating irony or feelings.

(15) <u>a rare sight there-rowed a crazy boat</u> (P. 99)

<u>Topic</u>: Boat
<u>Image</u>: workers
<u>Point of Similarity</u>:. The boat is being crazy
<u>Non figurative meaning</u>: The boat is unstable when rowing.

<u>Interpretation According to the Context of Situation</u>

Dickens attempts to convey the idea that everything is unstable and unnatural due to the atmosphere of Coketown for having machines which turned the bricks into black and the windows trembled. Even the boat in the river is getting crazy when rowing. The word 'boat' is personified because it was given the feature 'crazy' which is only used to describe those human beings who show unstable behavior.

(16) contemplating coals (P. 101)

Topic: coals in Coketown
Image: contemplation
Point of Similarity: personifying the coals
Non figurative meaning: the coals in Coketown are contemplating .

Interpretation According to the Context of Situation

In this personification, the coals are given the feature of human being as being contemplating of the ugly shape of Coketown upon turning its bricks from red into black.

(17) The stranger in the land who looks into ten thousand faces for some answering look (P. 129)

Topic: Faces
Image: Coketown's citizens
Point of Similarity: The 'face' represents the whole body of the human being.
Non figurative meaning: The citizens at Coketown are astonished

Interpretation According to the Context of Situation

Another form of synecdoche is employed in this example when Dickens used the word 'faces' which refers to citizens or people. Probably, he used the word 'face' to display that the citizens at Coketown are astonished and embarrassed because naturally it is known that the face gives the mood of the persons through their facial expressions as being, for example, angry, tired, happy, astonished, embarrassed, etc.

(18). She knew the Coketown hands to be (P. 141).

Topic: Coketown hands
Image: Coketown`s inhabitants
Point of Similarity: Hands as part of the human body which stand for the whole.
Non figurative meaning: She recognizes the inhabitants of Coketown and their nature.

Interpretation According to the Context of Situation

In this metonymy, Dickens uses the word 'hands' to refer to the inhabitants of Coketown. Louisa, the daughter of Gradgrind, uses the word 'hands' once to mean inhabitants of Coketown and is used to mean workers.

(19) <u>I know the hands of this town</u> (P. 146)

<u>Topic</u>: Hands
<u>Image</u>: The people of this town
<u>Point of Similarity</u>:. 'Hands' represent the whole body of the human being.
<u>Non figurative meaning</u>: The speaker knows the people of Coketown.

<u>Interpretation According to the Context of Situation</u>

Louisa says " I know the hands of this town ", by the word 'hands', she means the people of Coketown, the town in which she lives. In brief, she means that she is familiar with the people of Coketown. Actually, this is another proof that Dickens uses the word hands instead of workers or persons.

(20). <u>I think there is a pain in the room, but I couldn't</u> positively say that I have got. (P. 176).

<u>Topic</u>: pain in the room
<u>Image</u>: Melancholic room
<u>Point of Similarity</u>: Losing Mr. Gradgrind is like the man who lost his health
<u>Non figurative meaning</u>: The room gets melancholic for losing Mrs. Gradgrind.

<u>Interpretation According to the Context of Situation</u>

When the wife of Gradgrind died, he entered the room of his late wife and remembered her; therefore, he got sad. As he believes not only he suffers from her loss but also her room suffers from a pain of losing Mrs. Gradgrind. So that, the word 'room' is personified because it is given a human feature which is “ pain “ because it is only the human being who pains for losing somebody but not the inanimate objects.

(21) The night being time little knots of <u>hands</u> were here and there lingering at streets corners (P. 230)
<u>Topic</u>: Hands
<u>Image</u>: Coketown`s citizens
<u>Point of Similarity</u>: The word 'hands' represent the whole body of the human being.
<u>Non figurative meaning</u>: Coketown`s citizens are prisoners

<u>Interpretation According to the Context of situation</u>

This synechodeche which is metaphorically used to exhibit that the citizens of Coketown are dizzy in the sense that they move here and there in the streets of Coketown because they just became prisoners of this city and its machinery.

(22) and <u>the hands</u>, men and woman, boy and girl, were clattering at home (P. 234)

<u>Topic</u>: Hands
<u>Image</u>: Coketown`s citizens
<u>Point of Similarity</u>: The 'hands' stand for the whole body of the human being.
<u>Non figurative meaning</u>: The Coketown's inhabitants are striking to their houses.

Interpretation According to the Context of Situation

Dickens sarcasms the people of this town who are always, when they come back home from their work, they stick to their houses doing nothing else other than the work at the factories due to the effort and fatigue they get at the factories. This ensures that Dickens, when talking about the workers at this town, he uses the word 'hands' which refers to 'worker' or 'labors' believing that hand is the most used organ of the human body in the factories.

8.1. Classification of Metaphor

In this study, Leech's Model (1969) was applied to metaphor, personification, synecdoche and in order to classify these metaphoric expressions which are envisaged in each trope. The table below classifies the metaphors, taken for analysis from Hard Times, according to the above model.

No.	**Metaphor**	**Its Type According to Leech's Model (1969)**
1.	Interminable serpents of smoke trailed	Concretive Metaphor
2.	A big-loudman…and metallic laugh	Synaethetic Metaphor
3.	A man made of coarse material	Synaethetic Metaphor
4.	He seemed a kind of cannon loaded to the muzzle with facts themselves	Animistic Metaphor
5.	The whole town seemed frying in oil	Concretive Metaphor
6.	...in the forest of looms	Concretive Metaphor
7.	Before pale morning showed the monstrous serpents	Humanizing Metaphor
8.	She knew the Coketown hands to be	Humanizing Metaphor
9.	vast piles…rattling and trembling	Humanizing Metaphor
10.	I know the hands of this town	Humanizing Metaphor
11.	I think there is a pain in the room	Humanizing Metaphor
12.	Where the clouds were sailing fast and wildly	Concretive Metaphor
13.	So many hundreds hands in this mill	Humanizing Metaphor
14.	A rare sight there – rowed a crazy boat	Humanizing Metaphor
15.	….the barbarous jingling bells that was driving the sick and nervous	Humanizing Metaphor
16.	And all the melancholy-mad elephants polished and oiled up for the day's	Concretive Metaphor
17.	It is said that every life has its roses and thorns	Animistic Metaphor
18.	and the hands, men and woman, boy and girl, were clattering at home	Humanizing Metaphor
19.	The night being time little knots of hands	Humanizing Metaphor
20.	…ten thousand faces for some…	Humanizing Metaphor
21.	contemplating coals	Humanizing Metaphor
22.	with a loud, short laugh	Synaesthetic Metaphor

Table (2)
Classification of Metaphors in Hard Times

9. Findings

The classification of metaphors in Dicken`s Hard Times according to Leech`s Model (1969) has shown that the humanizing metaphor occupies the first rank of the most occurring type with 54,54 % rate. The concretive metaphor takes the second rank with 22,72 % rate, while, the synaethetic metaphor takes the third rank with 13,63 % rate. The Animistic metaphor takes the fourth rank with 9,9 % rate. Accordingly, Dickens focuses on using the first type of metaphor (Humanizing) in that he personifies many inanimate objects throughout giving them human features. For example, he uses the feature ‘pale’, which is only used with the human beings, with the inanimate word ‘morning’.

Beyond the classification of metaphor, he highly concentrates on using the two words ‘serpent’ and ‘elephant’ which are savagery animals. Thus, he gives an image about the chimneys of Coketown “interminable serpents of smoke trailed themselves” where the smoke comes out from the chimneys and this smoke poisons the people of Coketown as the serpents poison the human beings when they stitch them. In addition, he uses the word ‘elephant’ in different occasions to dramatize its madness when getting panic as in “all the melancholy-mad elephents polished and oiled up for the days”. By the phrase melancholy-mad elephants, he refers to the movement of the looms as if they were mad elephants. So, these two animals are used repeatedly and symbolically with negative connotations.

Conclusion

It is quite clear that to interpret metaphorical expressions literally, they would sound anomalous or non sensual or at least the intended meaning cannot be enciphered. This, in return, affects on the understanding of the readers to such expressions. In studying the metaphorical expressions in Dickens' Hard Times, the following conclusions are reached:

1. Dickens concentrates on using the parts of the human body metaphorically, as part of his style. The common parts of the human body he uses are ‘hand’ and ‘face’. Through this personification he wants to show the extent to which the workers (represented by their hands) are oppressed and physically exploited by the High-Class people for little wages.

2. He uses the words ‘serpent’ and ‘elephant’ repeatedly metaphorically to convey powerful images about Coketown which represents the emergence of the Industrial Revolution at the Victorian Age where the atmosphere became ugly and poisonous. Hence, the smoke of the chimneys is like a serpent and the looms when working, are like mad elephants.

3. He uses the names of characters symbolically with either negative connotations or positive connotations. Even the names of chapters and books are given symbolic meanings and metaphorical meanings, too.

4. He lets the door open to the readers to analyze the metaphorical expressions according to their understanding because one metaphorical expression, in this novel, might have two interpretations, but they must reach the most appropriate interpretation with the help of the context of situation which is an important factor in analyzing the metaphorical expressions and exploring their real intended meanings.

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